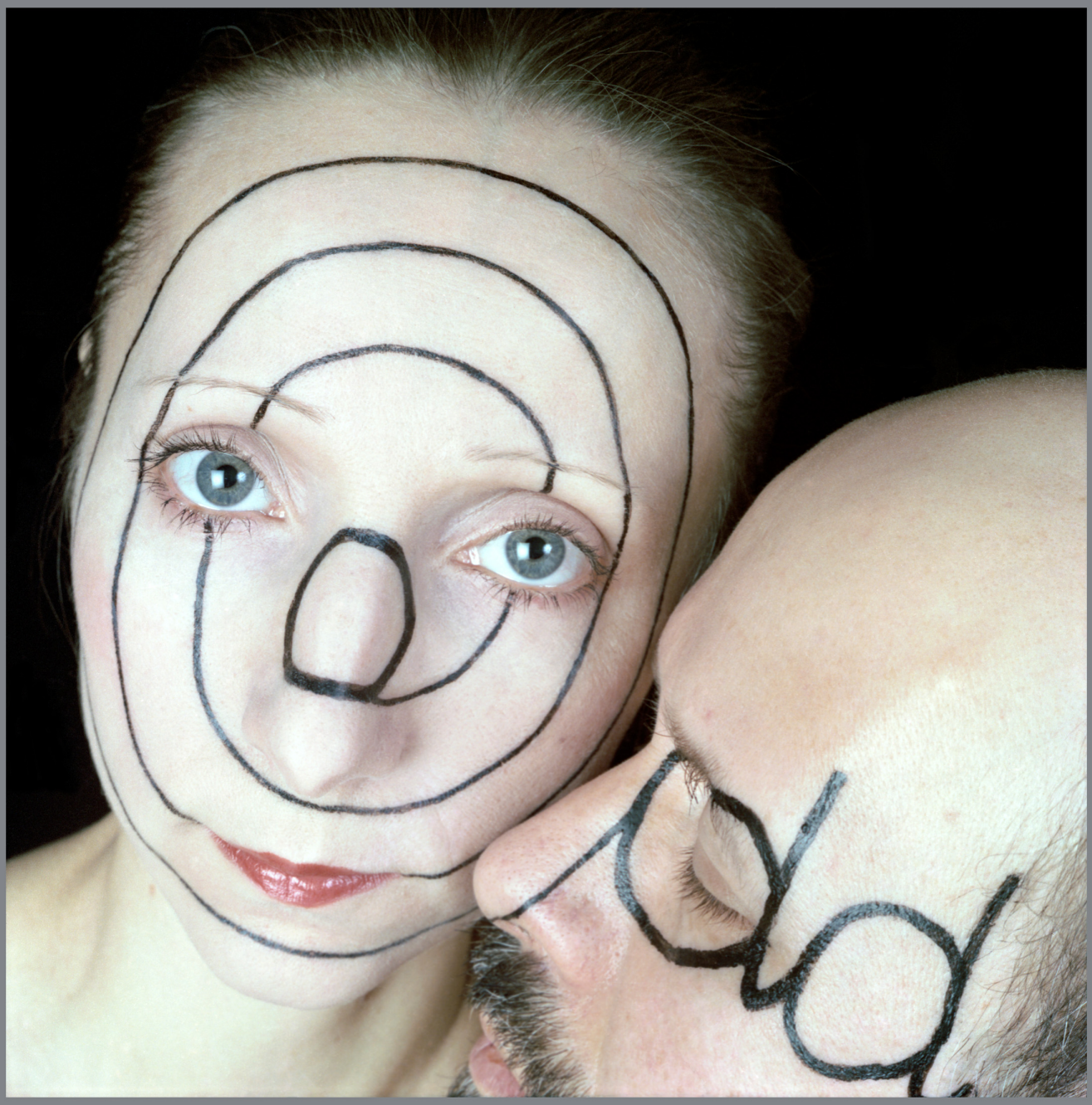
INCIDENTAL TAROT



RIMMA GERLOVINA • VALERIY GERLOVIN

INCIDENTAL TAROT

Text by Rimma Gerlovina

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RIMMA **G**ERLOVINA
VALERIY **G**ERLOVIN

INCIDENTAL TAROT

INCIDENTAL TAROT

TRESPASSING

INCIDENTAL TAROT

The images are snapshots of the subconscious mind at different stages in its progressive development, a map for uncovering the content of the human psyche. It communicates between the seen and unseen, while the mind translates this information into images and impulses that the normal consciousness can comprehend.

It is possible to trace how the instinct for happiness, natural to all human beings, is filtered through different circumstances, most of which might be described metaphorically as promising seeds with unpromising fruitfulness. (The other way around is true enough too.) Perhappiness seems to be an adequate term for the general state of being; it is how people live through their days of struggle to be happy, with the repeatable consequences of pleasure and pain chasing each other – the game with the hard rules that come to us from elsewhere. Life is a conglomerate of everything from everywhere; it stimulates the exteriorization of relationships at the expense of internal values; it is full of zigzags, often conforming to one another through a series of paradoxes hidden behind the limitations we experience. As a counterpoint to this truth in our art, we try to unite essence with nonsense with the help of the sense. Art can bring the archetypes into time and evoke intuition.

The images chosen for Incidental Tarot are outward symbols of the inward reality. The archetypal ideas are not the property of one culture or a specific period; they dominate all mankind, transcending cultural and temporal boundaries. Born from the inner vision, these images helped us apprehend the archetypal ideas that

entered our minds as people enter their houses. We experienced these ideas as alive in our consciousness. The ancients aptly expressed it in their proverb, “All that is mine, I carry with me.” The concepts are not only openly exposed on our faces, thus bearing the seal of direct experience, but the systematic, diary-like approach added stone upon stone to the pile.

The images served as a “blueprint” not only in art but also in our personal lives. From an artistic point of view, it would not suffice for us to reproduce an experiment on the face if something behind it did not transcend and give us a sense of mystery. The dynamic symmetry of male/female opposites is maintained through the perpetual interchange that unites by dividing and gives by taking. Perhaps the gender opposites are simultaneously each other, brought together by their identical karmic trajectories.

All our metaphorical concepts are filtered through our consciousness, feelings, and our life as a whole. In the series of our books *Thought of Thoughts*, they visually and verbally show our minds’ dynamics, like a theatre of consciousness, with deviations into supra- and subconscious content. Perhaps the following is an accurate enough analogy for our “photomorgana”: similar to the work of the chemist, who employs tinctures and flasks for his experiments, we have used our minds as solutions and our faces as vessels, thereby extending the roles of observers and observed to the unifying state of being the observatory itself. It is like having an intention and not having one. It is a gradual development of the inner capacity for metaphoric truth, apprehended when one wants to apprehend the creative order of things.

Thought of Thoughts

the series of six books

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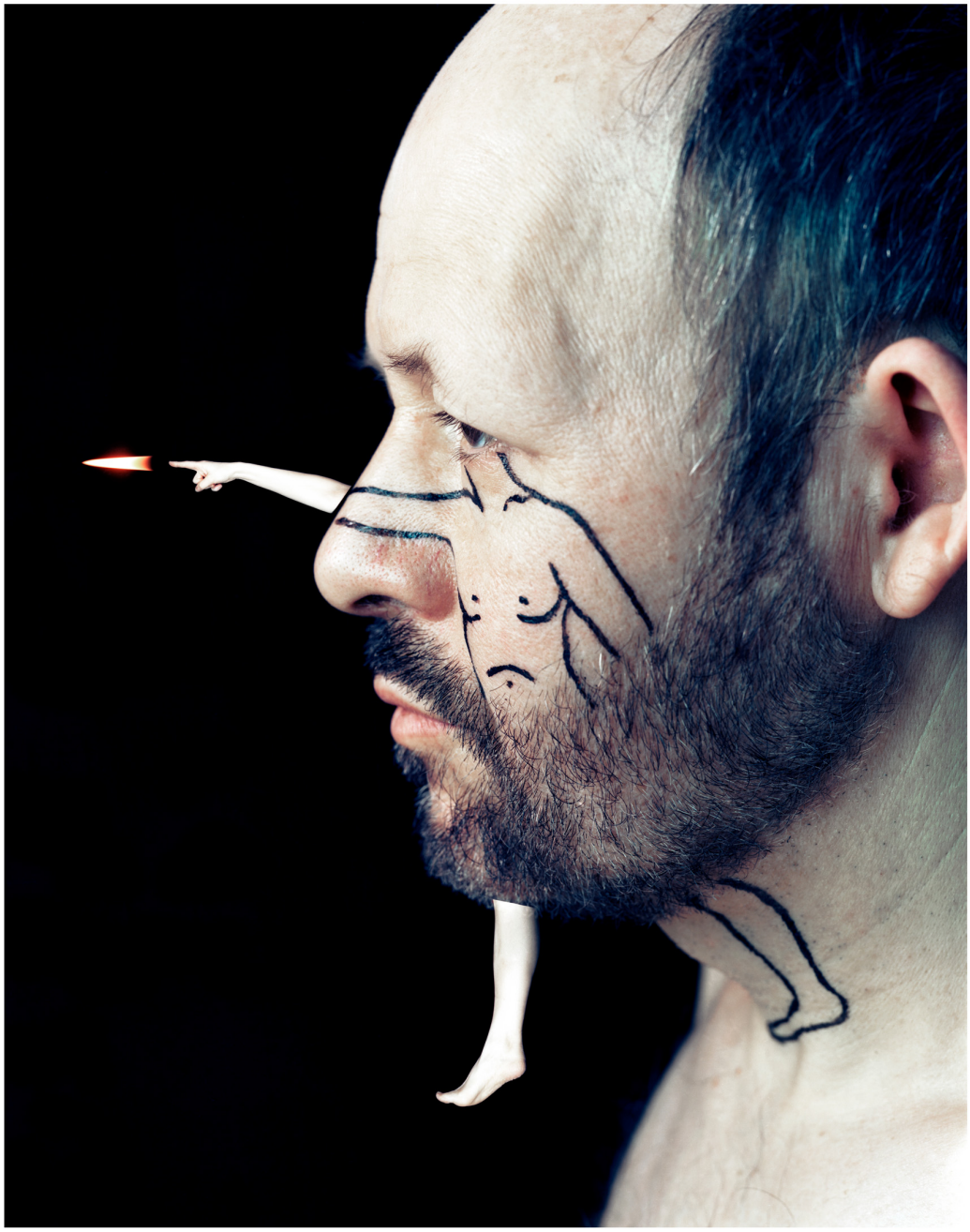
1 The Magician

2 The High Priestess

3 The Empress

4 The Emperor



5 The Hierophant

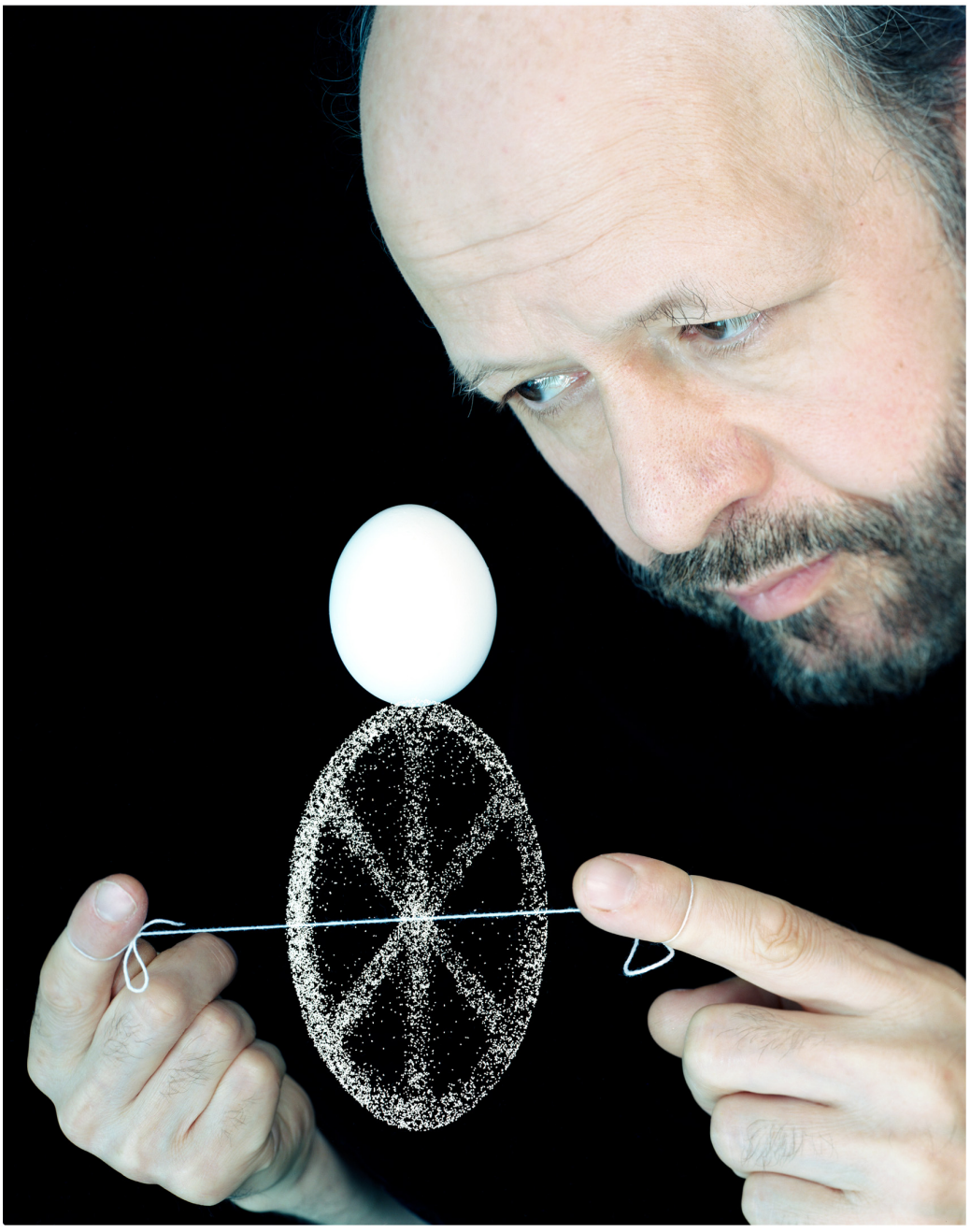
6 The Lovers

7 The Chariot

8 Strength

9 The Hermit

10 Wheel of Fortune



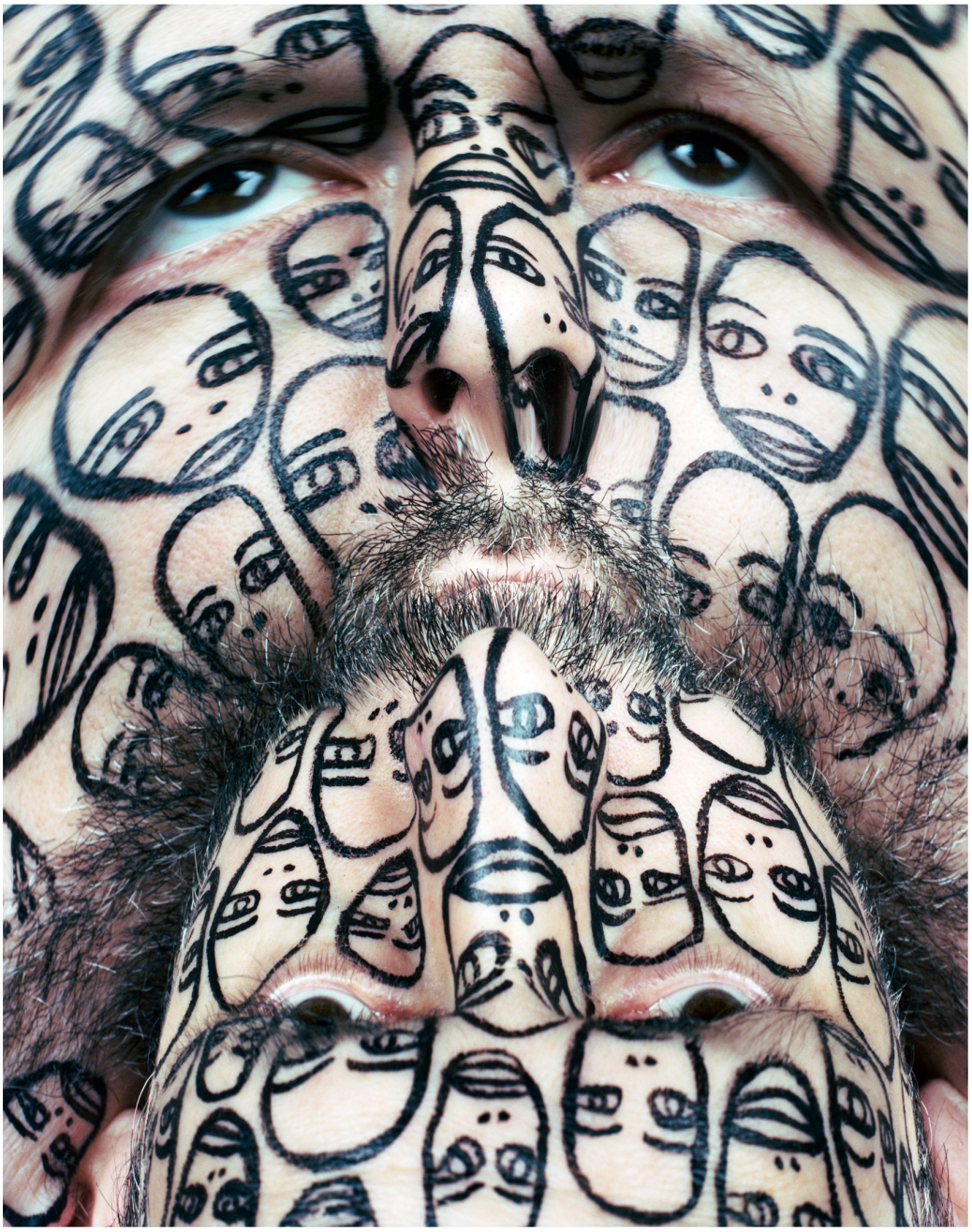
11 Justice

12 The Hanged Man

13 Death

14 Temperance

15 The Devil



16 The Tower

17 The Star

18 The Moon

19 The Sun

20 Judgment

21 The World

0 The Fool

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3 *Grape Sleeve* © 2004 gerlovin.com

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5 *Holding in Mind* © 2002 gerlovin.com

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